After Subaltern Studies – Elites and Subalterns - Today
By Shomit Sirohi

I. Cinema and Montage from Eisenstein to Today's Labour

History then is a story of subalterns, and poor people – that then is just how capitalism and technology today is about the high process of films, and markets and plans of creative styles – is it just that a style is creative and produces a high creative lignes de fluit which then is just all too simple for Eisenstein, the old Soviet film maker who meant that one must as Spivak argues – re-frame the process of capitalism and its simple style accent as a framing process – the capitalist is simply a process of creative talking and creative lignes de fluit afterall – he is just creative all the time – and then comes Eisenstein and subaltern cinemas – which is about the opposite process of in fact capturing the labour and and poverty as the main point of cinema and economics as well.

II. After Subaltern Studies then

Elites and elite domains are just elites afterall – with then a Homi K. Bhabha process added – interstitial agency which means interstitial styles – like a comment on Tree of Life as the best thing for me.

Subaltern processes are more complex – like living in a chawl. Or watering plants. Or in fact working at a garment shop and such many worlds in prior to Indian Communist strike processes everywhere these days – the old stories actually of exploitation, labouring in a leather shop – Eisenstein captures the change as always labour stories now in Communism running everything as strikes and fun conversations. That's the true magic of cinema – like magic the Liberals argue.